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In a Persian Garden.

A Song-Cycle

FOR FOUR SOLO VOICES
(SOPRANO, CONTRALTO, TENOR & BASS.)
with Piano-forte Accompt

THE WORDS SELECTED FROM THE
RUBAIYÁT
OF

OMAR KHAYYÁM

(FITZGERALD'S TRANSLATION)

By kind permission of Messrs Macmillan & Co
The Music composed by

LIZA LEHMANN.

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TO MY HUSBAND.

©

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Prof. C. E. Gordon.

CONTENTS.

	PAGE
QUARTETTE. "Wake! for the sun who scatter'd into flight"	2
SOLO TENOR. "Before the phantom of false morning died"	4
RECITATIVE (Bass). "Now the new year reviving old desires"... ..	8
SOLO TENOR. "Írán indeed is gone with all his rose"	9
QUARTETTE. "Come, fill the cup, and in the fire of Spring"	10
SOLO BASS. "Whether at Naishapur or Babylon"	14
CONTRALTO (Recitative). "Ah, not a drop that from our cups we throw"	18
CONTRALTO SOLO. "I sometimes think that never blows so red"	19
DUET (Soprano and Tenor). "A book of verses underneath the bough"	21
BASS SOLO. "Myself when young did eagerly frequent"	25
BASS (Recitative). "Ah, make the most of what we yet may spend"	30
CONTRALTO SOLO. "When you and I behind the veil are past"	30
SOPRANO (Recitative). "But if the soul can fling the dust aside"	31
SOPRANO SOLO. "I sent my soul through the invisible"... ..	32
TENOR SOLO. "Alas! that Spring should vanish with the rose!"	37
CONTRALTO SOLO. "The worldly hope men set their hearts upon"	39
SOPRANO SOLO. "Each morn a thousand roses brings, you say"	43
QUARTETTE. "They say the lion and the lizard keep"	45
TENOR (Recitative). "Ah, fill the cup! what boots it to repeat"	60
TENOR SOLO. "Ah, moon of my delight, that knows no wane"	63
BASS SOLO. "As then the tulip for her morning sup"	70
QUARTETTE. "Alas! that Spring should vanish with the rose"... ..	74

IN A PERSIAN GARDEN.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Wake! For the Sun who scatter'd into flight
The Stars before him from the field of night,
Drives night along with them from Heav'n, and strikes
The Sultan's turret with a shaft of Light.

(SOLO TENOR.)

Before the phantom of false morning¹ died
Methought a voice within the Tavern cried :
" When all the Temple is prepared within
Why needs the drowsy Worshipper outside ! "

REITATIVE (*Bass*).

Now the new year² reviving old Desires,
The thoughtful Soul to Solitude retires,
Where the " White Hand of Moses " ³ on the Bough
Puts out, and Jesus from the Ground suspires.

(SOLO TENOR.)

Irá'm⁴ indeed is gone with all his Rose,
And Jamshyd's⁵ sev'n-ring'd Cup where no one knows,
But still a Ruby kindles in the Vine,
And many a Garden by the water blows.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling.
The Bird of Time has but a little way
To fly—and lo, the Bird is on the wing!

(SOLO BASS.)

Whether at Naishapur or Babylon,
Whether the Cup with sweet or bitter run,
The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

¹The " false dawn " : *Sabbi Auzib*, a transient light on the horizon about an hour before the *shah* *shah*, or " True Dawn " : a well-known phenomenon in the East.

²Beginning with the Vernal Equinox.

³The " White Hand of Moses," Exodus iv. 6 : when Moses draws forth his hand—not according to the Persians " *Leprous as Snow*," but white as our Mayblossom in Spring. Perhaps, according to them, also the healing Power of Jesus resided in his breath.

⁴Irá'm, a garden, planted by King Shaddad, and now sunk somewhere in the sands of Arabia.

⁵Jamshyd's sev'n-ring'd cup was typical of the Seven Heavens, Seven Planets, Seven Seas, &c., and was a *Drinking Cup*.

CONTRALTO (Recitative).

Ah, not a drop that from our Cups we throw
 For Earth to drink of,¹ but may steal below,
 To quench the fire of Anguish in some Eye
 There hidden, far beneath, and long ago.

(CONTRALTO SOLO.)

I sometimes think that never blows so red
 The Rose as where some buried Caesar bled,
 That ev'ry Hyacinth the Garden wears
 Dropt in her lap from some once lovely head.

And this reviving Herb, whose tender green,
 Fledges the river—lip on which we lean,—
 Ah—lean upon it lightly—for who knows
 From what once lovely Lip it springs unseen.

*DUET.**(Soprano and Tenor.)*

A Book of Verses underneath the Bough,
 A Jug of Wine, a Loaf of Bread—and Thou
 Beside me singing in the Wilderness—
 Ah, Wilderness were Paradise enow!

(BASS SOLO.)

Myself when young did eagerly frequent
 Doctor and Saint and heard great argument—
 but evermore
 Came out by that same door where in I went.

With them the Seed of Wisdom did I sow,
 And with my own Hand labour'd it to grow,
 And this was all the Harvest that I reap'd,
 "I came like Water, and like Wind I go."

Why, all the Saints and Sages who discuss'd
 Of the two Worlds so learnedly, are thrust
 Like foolish Prophets forth; their words to scorn
 Are scatter'd, and their mouths are stopp'd with Dust.

(BASS RECITATIVE.)

Ah, make the most of what we yet may spend,
 Before we too into the Dust descend!

(CONTRALTO SOLO.)

When you and I behind the veil are past
 Oh, but the long, long while the World shall last—

¹ The custom of throwing a little wine on the ground before drinking still continues in Persia.

(SOPRANO RECITATIVE.)

But if the Soul can fling the Dust aside
 And naked on the air of Heaven ride,
 Were't not a shame—were't not a shame for him
 In this clay carcase crippled to abide !

SONG.

I sent my Soul through the Invisible,
 Some secret of that after-life to spell,
 And by-and-bye my Soul return'd to me
 And answer'd: I myself am Heav'n and Hell.

Heav'n but the vision of fulfilled Desire
 And Hell the Shadow from a Soul on fire,
 'Cast on the Darkness into which ourselves,
 So late emerged from, shall so soon expire.

(TENOR SOLO.)

Alas ! that Spring should vanish with the Rose !
 That youth's sweet-scented manuscript should close !
 The Nightingale that in the Branches sang,
 Ah, whence and whither flown again who knows !—

(CONTRALTO SOLO.)

The worldly hope men set their Hearts upon
 Turns Ashes, or it prospers ; and anon
 Like Snow upon the Desert's dusty face,
 Lighting a little hour or two—is gone.

Think, in this batter'd Caravanserai,
 Whose Portals are alternate Night and Day,
 How Sultan after Sultan with his Pomp,
 Above his destined hour and went his way.

Waste not your hour !

(SOPRANO SOLO.)

Each morn a thousand Roses brings, you say ;
 Yes,—but where leaves the Rose of yesterday ?—
 And this first Summer month that brings the Rose,
 Shall take Jamshyd¹ and Kaikobad² away.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

They say the Lion and the Lizard keep
 The Courts where Jamshyd gloried and drank deep,
 And Bahram, that wild Hunter,—the wild Ass
 Stamps o'er his Head, but cannot break his sleep.

¹ Jamshyd, the "King Splendid" of the Peshadian dynasty.

² King Kaikobad, called "the Great."

Lo, some we lov'd, the loveliest and best
That from his Vintage rolling time has prest,
Have drunk their Cup a round or two before,
And one by one crept silently to rest.

Strange, is it not, that of the myriads who
Before us pass'd the Door of Darkness through,
Not one returns to tell us of the Road
Which to discover we must travel too.

(TENOR RECITATIVE.)

Ah, fill the Cup! What boots it to repeat
How time is slipping underneath our Feet.

Better be jocund with the fruitful Grape
Than sadden after none, or bitter Fruit.

Ah, Love, could you and I with Fate conspire
To grasp the sorry Scheme of things entire,
Would we not shatter it to bits—and then
Remould it nearer to the Heart's Desire!

(TENOR SOLO.)

Ah, Moon of my Delight, that knows no wane,
The Moon of Heav'n is rising once again—
How oft hereafter rising shall she look
Through this same Garden after me—in vain.

And when thyself with shining Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in thy joyous Errand reach the Spot
Where I made one—turn down an empty Glass!

(BASS SOLO.)

As then the Tulip for her morning sup
Of Heav'nly Vintage from the Soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty Cup.

So when that Angel of the darker Drink,
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your Lips to quaff—you shall not shrink.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Alas, that Spring should vanish with the Rose,
That Youth's sweet-scented Manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence and whither flown again, who knows?

FINIS.

"IN A PERSIAN GARDEN."

A SONG - CYCLE.

* The Words selected from The Rubaiyât of
OMAR KHAYYÂM.

The Music by
LIZA LEHMANN.

Moderato.

PIANO. *p misterioso*

con gùe

poco a poco cres - cen - do

ff *p*

* By kind permission of Messrs Macmillan,
M. 7789.

SOPRANO.

Moderato, ma piuttosto mosso.

CONTRALTO.

TENOR.

BASS.

f *energico*

Wake! for the sun who scat.ter'd

in - to flight The

f *energico*

Wake! for the sun who scat.ter'd

in - to flight The

f *energico*

Wake! for the sun who scat.ter'd

in - to flight The

f *energico*

Wake! for the sun who scat.ter'd

in - to.....flight The

Moderato, ma piuttosto mosso.

f *energico*

stars before him from the field of night,

Drives night a long with them from

stars before him from the field of night,

Drives night a long with them from

stars before him from the field of night,

Drives night a long with them from

stars before him from the field of... night,

Drives night a long with them from

poco ritenuito *a tempo*

Heav'n..... And strikes the Sul.tan's tur.ret with a shaft of light.....

a tempo

Heav'n.....

poco ritenuito *a tempo*

Heav'n..... And strikes the Sul.tan's tur.ret with a shaft of light, and

a tempo

Heav'n.....

And

p poco ritenuito *p a tempo*

strikes the turret with a shaft of light, with a shaft of.... light.

strikes..... the tur.ret with a shaft of light, with a shaft of light.

strikes the Sul.tan's tur.ret with a shaft of light.....

pp *volti subito*

TENOR SOLO.

Before the Phantom of false morn - ing died Me thought a voice with in the

Ta - vern cried: "When all the Tem - ple.... is pre - pared with in,

Why nods the drow - sy wor - shipper out - side?"

cresc. molto

* The "False Dawn" *Subhī Kashi*, a transient light on the horizon about an hour before the *Subhī sādik*, or "True Dawn," a well-known Phenomenon in the East. M. 7789.

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to..... flight The

8-V

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of..... night,

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

p poco ritenuto And strikes the Sul - tan's tur - ret with.... a shaft of light..... *a tempo*

p poco ritenuto And strikes the Sul - tau's tur - ret with.... a shaft of light, and *a tempo*

And

p poco ritenuto *p a tempo*

strikes the... tur - ret with a shaft of

strikes... the tur - ret with... a shaft of...

strikes the... Sul - tan's tur - ret with... a shaft of...

light, with a shaft of... light.

light, with a shaft of light.

light...

* Whenever a pause is thus indicated between the separate numbers of this work it means complete severance, and should be equal to four bars rest at least.

BASS SOLO.

p rit.

Now the new year, re - vi - ving old desires, The thoughtful soul to so - li - tude re -

p rit.

- tires, Where the "White Hand of Mo - ses"† from the bough puts out, And

Je - sus from the ground sus - pires. *Andante.*

dolce.

* Beginning with the Vernal Equinox.

† The "White Hand of Moses" Exodus IV. 6. where Moses draws forth his hand— not according to the Persians "leprous as snow"— but white as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his breath.

TENOR SOLO.

mf *cresc.*

I - ram in - deed is gone with all his Rose, And

mf *cresc.*

Jam - shyd's sev'n ring'd Cup* where no one knows, But

piu mosso.

still a Ru - by kin - dles in the vine And

cresc. con slancio e rubato.

ma - ny a gar - den by..... the..... wa - - - - - ter

poco rit.

cresc. *colla voce.*

*Iram, a garden planted by King Shaddid, and now sunk somewhere in the sands of Arabia.

M. 7789. *Jamshyd's sevenring'd cup was typical of the 7 Heavens, 7 Planets, 7 Seas etc, and was a Divining Cup.

Con brio.

blows!

f a tempo

SOPRANO.

Con brio.

CONTRALTO.

TENOR.

BASS.

Come fill the Cup, come fill, and in the

Come fill the Cup, and in the

Come fill the Cup, come fill, and in the

Come fill the Cup, come fill, and in the

Come fill the Cup, come fill, and in the

Con brio.

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

M. 7769.

lo the Bird is on the wing, Come

lo the Bird is on the wing, Come

lo the Bird is on the wing, Come

lo the Bird is on the wing, Come

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

*Musical notation includes: Treble and Bass clefs, Key signature of one sharp (F#), Time signature of 4/4, Notes, rests, slurs, and dynamic markings such as *cresc.*, *f*, and asterisks.*

Win - ter gar - ment of... re - pen - - - tance

Win - ter gar - ment of... re - pen - - - tance

Win - ter gar - ment of... re - pen - - - tance

Win - ter gar - ment of... re - pen - - - tance

fling

fling

fling

fling

rall.

BASS SOLO.
Un poco meno.

Whether at Naish - a - pur or Ba - by - lon Whether the Cup with sweet or

bit - ter run, The wine of Life keeps ooz - ing drop by drop

The leaves of Life keep fall - ing one by

one.

accell. *p* *Tempo I^o*

f Con brio.

Come fill the Cup and in the
 Come fill the Cup, come fill, and in the
 Come fill the Cup, come fill, and in the
 Come fill the Cup, come fill, and in the

Con brio.

cresc.

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

lo! the bird is on the wing, Then

lo! the bird is on the wing, Then

lo!..... the bird..... is on..... the wing, Then

lo!..... the bird is on the wing, Then

fill the Cup and in..... the fire..... of Spring Your
 fill the Cup and in..... the fire..... of Spring Your
 fill the Cup and in..... the fire..... of Spring Your
 fill the Cup and in..... the fire..... of Spring Your

fill the Cup and in..... the fire..... of Spring Your
 ed *allargando*

Win - ter gar - ment of re - pen - tance fling!
 Win - ter gar - ment of re - pen - tance fling!
 Win - ter gar - ment of re - pen - tance fling!
 Win - ter gar - ment of re - pen - tance fling!

Win - ter gar - ment of re - pen - tance fling!
 sempre cres - cen - do alla Fine.
 colla voce.
ff *rit.* *3* *3* *3*

CONTRALTO SOLO.

Espressivo, ma non troppo lento.

Ah! not a drop that from our Cups we throw For earth to drink of but may steal be.

low..... To quench the fire..... of an guish in some eye There

hid - den far be - neath..... and long a - go.

Andante. dolce. 1

* The custom of throwing a little wine on the ground before drinking still continues in Persia.

some - times think that ne - ver blows so red the rose..... As

where some bu - ried Cæ - sar bled That

ev - 'ry Hy - a - cluth the gar - den..... wears, Dropt in her

lap from some once love - ly..... head And

poco cresc. con lenerezza

this re - viv - ing herb whose ten - der green

poco cresc.

Fled - ges the ri - ver lip..... on which we lean,.....

..... Ah, lean up - on it light - ly! for who

poco ritenuto

colla voce

knows From what once love - ly..... lip..... It....

primo tempo cresc.

primo tempo

poco ritenuto

f

L.H.

Messa Voce

pp
springs... uu - seen...

p pp

p rall. pp

DUET. (SOP. & TENOR.)

lunga

con tenerezza

TENOR.

A book of ver. ses

lunga

p assai legato

un. der. neath the bough A jug of wine, a loaf of bread and

cresc.

thou Be - side me sing-ing in the

cresc.

* * * * *

p

wil - der-ness, Ah, wil - der-ness were Pa-ra-dise e - now,.....

p *cresc.* *cresc.* *do subito*

* * * * *

SOPRANO. *pp*

A book of ver - ses un - der-neath the bough A Jug of wine, a

TENOR. *pp*

A book of ver - ses un - der-neath the bough A Jug of wine, a

pp *L. H.*

8 *8*

Due Pedali.

* * * * *

loaf..... of..... bread..... and thou.....

loaf..... of..... bread..... and thou..... Be -

cresc.

cresc.

cresc.

Be - side me sing - ing in the wil - der - ness, Ah,

- side me, be - side me sing - ing in the wil - der - ness, Ah,

p

p

con sempre più passione

wil - der - ness were Pa - ra - dise e - now,..... Ah,

con sempre più passione

wil - der - ness were Pa - ra - - dise..... e - now, Ah,

con sempre più passione

, con slancio *ff accel.*
 wil.der.ness were Pa - ra - dise..... e -
, con slancio *ff accel.*
 wil.der.ness were Pa - ra - dise..... e -

con slancio *ff accel.* *L.H.* *colla voce*

ff a tempo *accel. e sempre cresc.* *stretto* *fff*

lunga *lunga*

Grandioso. *a piacere prelu diando* *dim.* *rail.*

19 tempo

BASS SOLO.

Con moto, ma non troppo.

pp assai legatoDue *me**mezza voce*

My - self when young did..... ea - ger -

p legato

- ly fre - quent

Doc - tor and Saint and..... heard great

ar - gu - ment,

But e - ver more.....

... Came out by that same door where in... I

went. With them the seeds of wis_dom

did I sow And with my own hand la_bour'd

it to grow And this was all the Har_vest that I reap'd.....

sempre mezza voce

cresc.

p *subito*

I came like wa - ter and like wind I go.....

più energico

Why all the saints and sa - ges who dis - cuss'd of the two

cresc. *più energico*

worlds so learn - ed - ly are thrust..... like fool - ish Pro - phets

forth..... their words to scorn are scat - ter'd

And their mouths are stopp'd with dust.....

dim. *p*

Come Ima *mesa voce*
My self when young did ea . ger .

p *Due Ped.*

ly fre - quent Doc - tor and Saint and heard great

ar - gu - ment But e - ver - more.....

Came out by that same door where -

- in I Well.....

M. 7789.

Impetuoso.

Ah! make the most of what you yet may spend Be .

fore we too in to the dust de scend,

CONTRALTO.*p più ritenuto assai sostenuto*

When you and I be .

Due Ped.

hind the veil are past, Oh, but the

assai sostenuto

long, long while the

world shall last.....

cresc. - e - poco - a - poco - accell.

RECIT. (SOPRANO) Declamato

But if the Soul can fling the dust a - side, and

na - ked on the air..... of Hea - ven ride Wer't not a shame,wer't uot a

shame for him in this clay car - case crip - pled to a -

Agitato.

- bide?

p *misterioso* I sent my Soul through the In -

- vi - si - ble Some se - cret of that Af - ter - life to

spell And by - and - bye my Soul re - turn'd to me And

poco a poco cres. cen - do

poco a poco cresc.

an - swer'd: I my - self am Heav'n

declamato

L.H.

and Hell

Heav'n but the Vi - sion of ful - fill'd de - sire, And

Hell the sha - dow from a Soul on fire Cast on the dark - ness
 in - to which our - selves so late e - merged from shall so
 ex - pire
 Primo tempo dim.

Musical score for voice and piano. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "Hell the sha - dow from a Soul on fire Cast on the dark - ness in - to which our - selves so late e - merged from shall so ex - pire". The score includes various performance markings such as "cres" (crescendo), "dim" (diminuendo), and "Primo tempo". The piano accompaniment features complex chordal textures and melodic lines, with some sections marked "acc" (accelerando) and "rit" (ritardando).

Musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music.

System 1: The vocal line begins with a rest, followed by the lyrics "I sent my Soul through the In-". The piano accompaniment features a series of chords in the right hand and a single note in the left hand, marked *pp* (pianissimo).

System 2: The vocal line continues with the lyrics "- vi - si - ble, Some se - cret of that Af - ter-life to spell And". The piano accompaniment continues with chords, marked *pp* and *poco* (poco).

System 3: The vocal line continues with the lyrics "by - and - bye my Soul re - turn'd to me, And an - swer'd: I My-". The piano accompaniment continues with chords, marked *poco*, *cres* (crescendo), and *dec* (decrescendo).

System 4: The vocal line concludes with the lyrics "- self am Heav'n...". The piano accompaniment continues with chords, marked *pp* and *poco*.

The score includes various musical notations such as rests, notes, chords, and dynamic markings (*pp*, *poco*, *cres*, *dec*). The piano part is marked *L. H.* (Left Hand) and *R. H.* (Right Hand).

Musical score for piano and voice, measures 1-16. The score includes vocal lines and piano accompaniment with various dynamics and markings.

Measures 1-4: Vocal line starts with *ff* and *and* marking. Piano accompaniment features chords and moving lines.

Measures 5-8: Vocal line continues with *Hell*. Piano accompaniment includes *accell* and *pp* markings.

Measures 9-12: Vocal line features a *lunga* marking. Piano accompaniment includes *pp* and *lunga* markings.

Measures 13-16: Piano accompaniment features *p poco meno.* and *rit.* markings.

Measures 17-20: Piano accompaniment features *Andante.* and *dolce* markings.

Measures 21-24: Piano accompaniment features *poco* and *cresc.* markings.

Andante sostenuto assai espress.

A - las!..... that Spring should va - nish

with..... the Rose, That youths sweet - -

- scent - ed..... Man - u - script should close, The

Night - in - gale that in the brau - ches sang, Ah

roll.

cresc.

piu cresc.

whence and whi - ther flown a - gain who knows, Ah
 whence, Ah whence and whi - ther flown..... a - gain who
 knows?
 knows?
 I. R.
 lunga

accel. *poco rit.*
acc. *colla voce.* *poco rit.*
a tempo *pp*
p *a tempo* *pp* *sempre* *pp sino alla Fine.*
pp

CONTRALTO SOLO.

Moderato.

p un poco pesante.

con sùe.....

The world - ly hope men set their hearts up - on, Turns

ash - es or..... it pros - pers, and an -

- on, Like snow up - on the de - serts dus - ty face

Light. ing a lit - tle hour or two is gone

Think, in this bat - ter'd Ca - ra - van - se - ral, Whose

por - tals are al - ter - nate night and day, How

Sul - tan af - ter Sul - tan with his pomp,..... A -

poco rit. *a tempo*

bode his des - tined hour and went his way.....

poco rit. *p a tempo* *pesante*

molto cresc. *subito p*

The

world - ly hope men set their hearts up on Turns ash - es or it

L. H.

cresc. *cresc.*

pros - - pers, And a - non, like snow up on the de - sert's dust - y face

Light. ing a lit - tle hour or two is gone

Think, in this bat - ter'd Ca - ra - van - se - rai, Whose

por - tals are al - ter - nate night and day, How

Sul - tan af - ter Sul - tan with his pomp,.....

de his des. lived his

ses

ter day?

And

sings the Rose Shall

L. H.

R. H.

Light - ing a lit - tie hour or two is

gone.

Waste...

not your hour...

stretto alla fine

lunga

sempre *ff*

pesante

ff

lunga

M. 7789

CON gr.

SOPRANO SOLO.

Lento. Each morn a thou sand Ro ses

p dolce.

L.H. R.H. L.H. R.H. L.H.

brings you say, Yes, but where leaves the Rose of yes ter day?

dim.

L.H. L.H. L.H.

dim.

And

8va

this first Sum mer month that brings the Rose Shall

L.H. L.H. R.H.

take..... Jam - shyd* and Kai - ko - bād* a -

L. H. *L. H.* *L. H.*

colla voce. *poco accel.*

- way..... Each morn a thou sand Ro - ses

L. H. *R. H.* *R. H.* *L. H.*

rit. al p *primo tempo*

brings, you say, Yes, but where leaves..... the.....

L. H. *L. H.*

poco rall.

Rose of yes - ter - day?.....

L. H. *R. H.* *sin*

pp *L. H.*

lunga

Con moto.

8. *ril.* *lunga* *mf*

Con moto, quasi Allegro.

TENOR.

mf marcato

Ah!

BASS.

mf marcato

Ah!

Con moto, quasi Allegro.

mf marcato

cresc. *f* Ah! They

cresc. Ah! They

cresc. Ah! They

marcato

say the Li - on and the Liz - ard keep.....

marcato

say..... the..... Li - on..... and the Liz - ard

f marcato

8

8

8

1

The courts where Jam - shyd

keep The courts..... where.....

8

8

8

glo - ried and drank deep,..... And Bah -

Jam - shyd..... glo - ried and drank deep, And Bah -

8

8

8

- rām,..... that wild hun - ter, the wild
 - rām,..... that wild hun - ter, the wild
 Ass stamps..... o'er..... his
 Ass stamps..... o'er..... his
 head, but can - not break his sleep.
 head, but can - not break..... his sleep.
 CON ST'g.....

cresc.
cresc.
cresc.
ff
ff
ff
CON ST'g

mf SOPRANO.
Lo, some we lov'd, the love - li - est and

mf CONTRALTO.
Lo, some we lov'd, the love - li - est and

mf TENOR.
Lo, some we lov'd, the love - li - est and

mf BASS.
Lo, some we lov'd, the love - li - est and

mf in poco meno

best, That from his via - - tage

best, That from his vin - - tage

best, That from his vin - - tage

best, That from his vin - - tage

roll - ing time has prest, Have drunk their

roll - ing time has prest, Have drunk their

roll - ing time has prest, Have drunk their

roll - ing time has prest, Have drunk their

cup a round or two be - fore,

cup a round or two be - fore,

cup a round or two be - fore,

cup a round or two be - fore,

M. 7789.

TENOR.

marcato

BASS.

marcato

Ah!..... They say the Li - on and the Liz - ard

Ah!..... They say..... the.... Li - on....

keep..... The courts where Jam - shyd

and the Liz - ard keep The courts..... where....

glo - ried and drank deep,..... Aud Bah.

Jam - shyd..... glo - ried and drank deep, Aud Bah.

- răm..... that wild hun - ter, *CFESC.* the wild
 - răm..... that wild hun - ter, the wild

Ass stamps..... o'er..... his
 Ass stamps..... o'er..... his

head, but can - not break his sleep,
 head, but can - not break..... his sleep,

CON SUE

p
SOPRANO.
Strange, is..... it not? that of..... the my - riads

p
CONTRALTO.
Strange, is it not? that of the my - riads

p
TENOR.
Strange, is..... it not? that of the my - riads

p
BASS.
Strange, is it not? that of the my - riads

who..... be - fore us pass'd the

who be - fore us pass'd the

who be - fore us pass'd the

who be - fore us pass'd the

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

ppp
 - co - ver we must tra - vel too,.....
ppp
 - co - ver we must tra - vel too,.....
ppp
 - co - ver we must tra - vel too,.....
ppp
 - co - ver we must tra - vel too,.....

p
ppp

cresc.
mf Ah! Ah! Ah! They
cresc. Ah! Ah! Ah! They
mf Ah! Ah! Ah! They
cresc. Ah! Ah! Ah! They

mf *cresc.* *f*

say the Li - on and the Li - zard keep.....

say..... the..... Li - on..... and the Li - zard

say the Li - on and the Li - zard keep.....

say..... the..... Li - on..... and the Li - zard

8

..... The courts where Jam - shyd glo - ried and drank

keep The courts..... where..... Jam - shyd.....

..... The courts where Jam - shyd glo - ried and drank

keep The courts..... where..... Jam - shyd.....

8

deep... And Bah - rām,..... that wild
 glo - ried and drank deep And Bah - rām,..... that wild
 deep... And Bah - rām,..... that wild
 glo - ried and drank deep And Bah - rām,..... that wild

hun - ter, The wild Ass
 hun - ter, The wild Ass
 hun - ter, The wild Ass
 hun - ter, The wild Ass

cresc. *cresc.* *cresc.* *cresc.*

M. 7789.

[illegible]

The musical score is arranged in two systems. The first system contains four vocal staves (treble and bass clefs) and a piano accompaniment. The vocal parts enter with a long, sustained note, marked with a fermata and the syllable "Ah!". The piano accompaniment begins with a series of chords and a melodic line in the right hand, marked with a fermata and the syllable "lunga".

The second system continues the vocal and piano parts. The vocal parts are marked with a fermata and the syllable "Ah!". The piano accompaniment is marked with a fermata and the syllable "lunga". The piano part includes a section marked *ff alla Fine e stretto.* (fortissimo, alla fine, and stretto), followed by a section marked *ff* (fortissimo) and a final section marked *lunga* (lunga).

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The vocal parts are in a soprano and alto range, while the piano accompaniment is in a standard piano range. The piece concludes with a final chord and a fermata.

Impetuoso,

Ah! fill the Cup! what boots it to re - peat How

time is slip - ping un - der - neath our feet.

Bet - ter be jo - cund with the

fruit - ful grape, Than sad - den af - ter none,— or

bit - ter fruit.

f Con brio.

poco a poco cresc.

Marcato.

cresc. molto

Allargando.

Moderato.
ma sempre cresc.

mf Ah! love, could you and I with fate con - spire To

mf *ma sempre cresc.*

grasp the sor - ry scheme of things en - tire

f *piu mosso* Would we not shat - ter it to bits, and then.....

f *piu mosso*

sta.....

con slancio e rubato. Re - mould it near - er to the hearts..... de -

ff

gret.

ff con brio

Andante. *con tenera*

Ah, moon of

rall. *dim.* *dolce*

my..... de - light that knows..... no wane

The moon of heav'n..... is ris - ing once..... a

gain, How oft here - af - ter ris -

ing shall she look

through this same gar - den af - ter me in

val, through this same gar - den,

p

dim.

p

senza rit.

af - ter me in vain.

poco più mosso

And when thy - self.... with shin - ing foot.... shall pass.....

poco più mosso

..... A - mong the guests star.... scat - ter'd on the

grass,..... And in thy

cresc.

cresc.

accell.

Joy - ous er - rand reach the spot

accell.

Where I made one.....

sempre accell.

mf un poco lento

Turn down an

rall.

un poco lento

emp - ty glass.....

lornando al primo tempo

Tempo I^o
pp dolce cantabile

Ah, Moon of my..... de - light that

pp dolce cantabile

knows..... DO WARE, The moon of

cresc. poco a poco

cresc. poco a poco

Heavh..... is ris - ing once..... a -

piu cresc.

gain..... How oft here

piu cresc.

af - ter ris - ing shall she....

sempre cresc.

look..... through this

sempre cresc.

same..... gar - den af - ter me in

vain through this same... gar-den
 af-ter me... in vain...
 un poco stretto
 sempre pp
 lunga
 lunga

dim.
 rall.
 a tempo
 colla voce
 pp
 a tempo
 pp
 pp
 lunga

BASS SOLO.

Lento religioso.

As then the

p *mf*

Tu - lip for her morn - ing sup,..... Of Heav - ly

vin - tage from the soil looks up, Do.... you de - vout - ly.....

do the like, Till Heav'n..... to.....

earth in - vert you like an emp - ty cup. So when that

p dolce assai

An - gel of the dark - er drink,..... At last shall find you by the ri - ver

cresc.

L.H.

drink, And of - fer - ing his cup in - vite your Soul

un poco più mosso e poco a poco cresc.

Forth to your lips to quaff.....

accel.

primo tempo e mollo sostenuto You

shall not shrink, you shall..... not shrink.....

lunga

rall.

lunga

L. H.

L. H.

Musical notation for a piano piece, featuring five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

Dynamics and performance instructions visible on the page include:

- cresc.* (crescendo)
- molto*
- Con moto ma cantabile. (preludiando.)*
- f* (forte)
- accel.* (accelerando)
- ff* (fortissimo)
- mf* (mezzo-forte)
- poco cresc.* (poco crescendo)
- più cresc.* (più crescendo)
- sempre più cresc. e string.* (sempre più crescendo e stringendo)
- appassionato*
- ff* (fortissimo)

Andante sostenuto e dolce assai.

SOPRANO. *pp*

A - las!..... that spring should van - ish with..... the rose, That

ALTO. *pp*

A - las!..... that spring should van - ish with the rose,.... That

TENOR. *pp*

A - las! that spring should van - ish with..... the rose, That

BASS. *pp*

A - las!..... that spring should van - ish with the rose, That

A - las!..... that spring should van - ish with the rose, That

Andante sostenuto e dolce assai.

pp

✱

youth's sweet scent - ed..... man - u - script should close The Night - in .

youth's sweet scent - ed man - u - script should close The Night - in .

youth's sweet scent - ed..... man - u - script should close The Night - in .

youth's sweet scent - ed man - u - script should close The Night - in .

, sempre pp

, sempre pp

, sempre pp

, sempre pp

sempre pp

poco cresc.

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

poco cresc.
dim.

- gain, who knows? Ah whence, ah whence and whi - ther flown a -

- gain, who knows? Ah whence, ah whence and whi - ther flown a -

- gain, who knows? Ah whence, ah whence and whi - ther flown a -

- gain, who knows? Ah whence, ah whence and whi - ther flown a -

dim.

- gain, who knows?... who knows?...
 - gain, ah whence, ah wheuce and whi.ther flown a - gain, who knows?...
 - gain, ah wheuce, ah wheuce and whi.ther flown a - gain, who knows?...
 - gain, ah whi - ther flown a - - - gain, who knows?...

Musical notation includes staves for voice and piano, with lyrics and musical markings such as *pp*, *ppp*, *rit.*, and *a tempo*.

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" 5. <i>Consolation</i> (Consolation)		Victor Hugo	
" 6. <i>Mon Petit Coin</i> (My Little Corner)		Thos. Mariale	
" 7. <i>La Captive</i> (The Captive)		Bénard	
" 8. <i>Chanson à Boire</i> (Drinking Song)		John Stenford	
" 9. <i>La Solfège Favorite</i> (The Favourite)		Victor Hugo	
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" 3. <i>The light of stars.</i>	" 8. <i>Sundown.</i>
" 4. <i>It is not always May.</i>	" 9. <i>Onward! awake, beloved.</i>
" 5. <i>Eyes so truthful.</i>	(From "Hawthorne.")

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QUARTETTE—Wake! for the sun who scatter'd into flight.
NIGHT TENDR—Before the phantom of false morning died.
RECIT. (HANS)—Now the new year reviveth old desires.
NIGHT TENDR—Hans indeed is gone with all his rose.
QUARTETTE—Come fill the cup, and in the fire of spring.
NIGHT TENDR—Whether at Nainapour or Babylon.
CONTRALTO (RECIT.)—Ah, not a drop that from our cups we throw.
CONTRALTO NIGHT—I sometimes think that never blows so red.
HUNT (TENDR AND NIGHT)—A look of verities underneath the bough.
HANS NIGHT—Myself, when young, did eagerly frequent.
HANS (RECIT.)—Ah, make the most of what we yet may spend.
CONTRALTO NIGHT—When you and I behind the veil are past.
NIGHT (RECIT.)—But if the soul can fling the dust aside.
NIGHT NIGHT—I sent my soul through the invisible.
NIGHT NIGHT—That spring should vanish with the rose.
CONTRALTO NIGHT—The world's hope men set their hearts upon.
NIGHT NIGHT—Each morn a thousand roses bring, you say.
QUARTETTE—They say the lion and the lizard keep.
TENDR (RECIT.)—Ah, fill the cup! what boots it to repeat.
TENDR NIGHT—Ah, moon of my delight, that know'st no woe!
HANS NIGHT—As then the tulip for her morning up.
QUARTETTE—Alas! that spring should vanish with the rose.

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" 4. <i>Stage Love.</i>	" 10. <i>A Lament.</i>
" 5. <i>An Intercade.</i>	" 11. <i>Love.</i>
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" 2. <i>Ask me no more.</i>	" 8. <i>Petered by Fate.</i>
" 3. <i>Far away in a land.</i>	" 9. <i>The fountain's mingle with the river.</i>
" 4. <i>To love's in haste!</i>	" 10. <i>A Dirge.</i>
" 5. <i>The day has a thousand joys.</i>	
" 6. <i>You ask me why I love.</i>	

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" 3. <i>In this life.</i>	" 7. <i>Now, what is love.</i>
" 4. <i>The Fairyland.</i>	" 8. <i>Dartside.</i>

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103

